

SOUTH CAROLINA
LIB

Kevin Joyce speaks out, p. 10

SOUTH CAROLINA'S NEWSWEEKLY

OSCEOLA

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June 28, 1974

Examining Richland County's health care problem...

by Pat Stepp

With the lengthy debate over the second medical school just about wrapped up, quieter but more intensely personal problems fester throughout Columbia. The legislators considering the effects that the second medical school may have on medical care in South Carolina are working on a long-term solution to what many feel is among the state's major problem areas—health care. But while they are doing that, other people are waiting who can't really afford to.

Those who are waiting are sick people, many of them poor, many new to the city, who either do not have a personal physician to tend their ills or can't afford to pay one.

Finding a physician to treat an illness or injury has become increasingly more difficult in Columbia—especially for those new to the area. A spokesman for the Columbia Medical Society of Richland County admitted that there were only "about 20 general practitioners still taking patients"

as of four weeks ago, but even that figure "is misleading," he noted. "It might take several weeks to get an appointment with many doctors and some are only taking new patients in a certain area, within a certain radius," the spokesman continued.

That leaves public clinics as the only alternative—not only for the poor, but also for middle and upper class persons who are in need of medical attention and can't locate one of these doctors.

If those people needing medical help live in Richland County they may go to the Richland County Health Department clinic or the Richland Memorial Hospital Ambulatory Care Center. Yet often these public clinics are confusing to the people they are supposed to serve.

Public health clinics have always had the support of the poor because there was nowhere else for them to go. But while the local clinics are still primarily utilized by the poor, more and more middle

class patients are drifting in.

Sometimes what they find at the two centers is surprisingly good, especially in the area of staff. But if they use these facilities often, they may find the long waits, the frustrating traveling about to find specific services, and the impersonalization of those services to be too much for them.

It is a Thursday morning. The waiting room in the ambulatory care center, quartered in the former Columbia Hospital on Harden Street, is half filled with people—all blacks at the moment, although officials stress that an equal number of whites use the facility. All the patients at the ambulatory care center are able to walk about; bed-ridden patients are treated elsewhere.

One middle-aged woman with an "enlarged heart" says she has been waiting since nine o'clock for her appointment. It is now 11 a.m. "I've been coming to the clinic since last August," she explains,

"but I don't feel I'm getting the right care."

The woman says she likes the staff there but notes that "there hasn't been any improvement" in her condition. "I don't feel they help you," she adds. And the waiting doesn't help her either.

Another, whose leg is broken says she's gotten "good treatment." But she too complains of the waiting: "My appointment was for 11 a.m., and they just told me I'll have to wait until 2 p.m."

The Harden Street center is fairly clean, though old, and its walls are painted the sterile green of institutions. Very little about the ambulatory center matches the gleaming whiteness of the new main hospital, located over a mile away. The distance between the two facilities is a problem for ambulatory patients since the center must use the main hospital's facilities and relies on its doctors to operate the clinic. Hospital officials confess that the clinic would function more effectively if

it were located at the main hospital, and are now trying to finance this move.

One of the basic problems at the ambulatory center is the lack of parking. Most of the unmetered parking is reserved for Richland County employees and the few metered spaces left must serve visitors to all of the county departments in the old hospital building, which now serves as the county administration building.

The staff seems friendly and helpful, and is fairly well organized. There are different areas in the center for a general clinic, heart patients, cancer patients, dental patients, orthopedics, and obstetrics, but a central receiving area serves all patients. Some of the clinics are operated by the state, and others by social agencies such as the United Fund.

There is also an official to represent the county's indigent and

(continued on page five)

osceola

"The mission of a modern newspaper is to comfort the afflicted and afflict the comfortable."

from a column by Peter Finley Dunn

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from Washington

Toward compassionate solutions

The administration is putting on a tearjerker morality play here in Washington these days and I hope you are all edified by it. If we didn't have this performance you might be thinking about something serious, like inflation and what it's doing to your pocketbook, and the poor, and the old folks, and the chances of putting the kids through college. I will come back to that in a minute. But first a look at the heartthrob drama; a little tremolo music please.

There is federal chief law enforcer, attorney general Kleindienst, for example; all he did was to lie under oath to the Senators confirming him and he has been treated with admirable compassion. Special prosecutor Jaworski allowed him to plead to a lesser charge instead of perjury because, after all, he is a member of the legal profession and held a role of supreme trust. So when it came to sentencing him the judge gave him a one-month sentence (suspended) and a \$100 fine and his eyes moistened as he told the defendant that he was a man of "highest integrity" betrayed by a "heart that is too loyal." Defendant broke down, too. (Three Jaworski staff members resigned, but there are always these recalcitrants.)

This is only the latest scene in the touching drama. There was also the fine, handsome man Spiro Agnew who was vice president, you remember him. There was only one drawback about him, he was a crook. But, so what? The Justice Department let him off after a behind-the-scenes interval of plea-bargaining, with a nolo contendere (no contest) plea, which the judge demurely explained was "the full equivalent of a plea of guilty." It is only the Cubans who go to jail.

We should not slight Mr. Nixon himself. He has warm sympathy from supporters in his various plights. After all, he is manfully turning back every cent of that half-million dollar income tax over-withholding isn't he? And he got large, enthusiastic crowds abroad as our first indicted co-conspirator presidential envoy.

America is a sentimental nation, always eager to be charmed. This applies to Mr.

Nixon's ultimate tough guy, "Chuck" Colson, who thought up those entertaining tricks on his opponents, like prompting Howard Hunt to doctor State Department documents to make it seem that President Kennedy had planned the murder of President Diem of South Vietnam. Funny things like that. We always feel that there is good in every man: Colson has zest and brio, and now this man who told his staff that we would walk over his own grandmother to elect Mr. Nixon has got religion. It should be an inspiration to U.S. Senator Hughes of Iowa, who is leaving the Senate to become an evangelist, says of Colson's new outlook that he is "a baby in Christ." There are few scoffers left today, fortunately, like H.L. Mencken or Francois Rabelais, to jeer at honest emotion.

By the way, where did they jail those Cubans?

While the Watergate melodrama is played out, and even following President Nixon to Cairo in Kissinger's resignation threat, two quite extraordinary things have happened on the inflation front. Italy all but declared itself insolvent and threatened anew the possibility of a worldwide, trade-war, financial smash. At the same time, in the House, one of the most powerful men in Congress, Wilbur Mills, chairman of the Ways and Means Committee, unexpectedly came out for a reimposition of wage-price controls.

On the international front the situation is shaky with industrial countries all sharing much the same problems and each thinking itself uniquely unfortunate. Oil prices quadrupled after a brief global boom, 1972-73, blew its top. Purchasing power is reduced because \$50-\$60 billion have gone into higher energy costs and inflation everywhere is frightening. Each nation is thinking about recouping its losses and curing its unfavorable trade balance by exporting more goods, which means putting itself into the black by putting somebody else into the red. Few people realize just how treacherous the world situation is. The temptation is to grab the protectionist bottle and drown your troubles. Washington

is no exception. To some it recalls 1929. The United States passed the Hawley-Smoot tariff and the doomed Hoover signed it. That brought the world trade war and helped produce Hitler.

On the domestic front, meanwhile, conservative Mills' sudden embracing of wage-price controls is quite extraordinary. He knows as well as anyone that this is about the most unpopular course that could be offered. But in a quiet, effective speech he showed that he is frightened - frightened as Chairman Arthur Burns of the Fed, who says that the present 12 percent inflations put the country "in jeopardy." Mills says that if we don't control the problem, "our country will suffer terribly."

Mills wants an austere federal budget; he is willing to make tax concessions to help the poor meet skyrocketing costs but only if a larger amount is raised by closing tax loopholes. Organized labor will fight Mills's proposal for the average industrial worker's family is about 6 percent behind where it was a year ago in real spending power, and it doesn't want its catch-up drive frozen by controls. Like the "Cubans" mentioned above, the poor and defenseless always suffer most. Wealth at the rate of \$10 billion annually is now flowing from the lowest three-fifths of America's income groups to the richest one-fifth. Taxes are preposterously unfair: fewer than 1 percent of the people currently own over 50 percent of the corporate stock in the country. Corporate profits rose 36 percent from 1971 to 1973.

It is hard to see that Mr. Nixon, beleaguered as he is, has any plan. He assured the country the other day that "the effects of the recent oil shortage have passed." He is the same man who called the doubtful Smithsonian international agreement on fixed rates of exchange in 1971 "the most significant monetary agreement in the history of the world." (It has collapsed.) Treasury Secretary Simon seems eager to put the economy through the wringer - let unemployment rise where it will. Certainly there is no easy solution. But Rep. Mills' approach seems more comprehensive and somewhat more compassionate. ■



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Compromising on wet lands?

Environmental lobbyists are seething over a wetlands protection bill introduced in the Senate several weeks ago by Sen. James Waddell, Jr. (D-Beaufort) and Sen. William W. Doar, Jr. (D-Georgetown).

The bill, Doar told *Osceola* this week, is an attempt to establish some kind of meaningful state regulatory authority over dredge-and-fill operations in South Carolina's tidelands areas and is a compromise measure approved by Senate Judiciary Committee chairman Marion Gressette (D-Calhoun) and tidelands subcommittee chairman Sen. James P. Stevens (D-Horry), who have blocked four attempts in the Senate to remove the Sanders tidelands bill from Stevens' committee.

Brion Blackwelder, lobbyist for the S.C. Environmental Coalition and the League of Conservation Voters, told *Osceola* his organizations will refuse to support the bill because "its passage will in all probability do more harm than good."

The bill, which received a second reading on Wednesday, defines tidelands as any marsh area within 25 miles of the ocean which falls below the mean high tide mark.



Gressette

The bill provides that anyone wishing to dredge, drain, build structures or otherwise alter such wetlands must first obtain a permit from the S.C. Wildlife Resources Department, in addition to any permits presently required by the U.S. Army Corps of Engineers. The bill also contains an enforcement provision plucked from the Sanders bill which provides for injunctive relief, restoration of illegally despoiled areas, and a criminal statute providing six months or a \$500 fine for the first off. All of which sounds pretty good. But where the bill differs



Stevens

from the Sanders tidelands bill and thereby creates the rub with the environmentalists is in the definition of tidal areas. The U.S. Army Corps of Engineers has traditionally used the mean high tide mark definition - which has created problems in the past due to an often inaccurate method of determining where these marks actually lie. The Sanders bill attempted to provide better determinants. More importantly, the Sanders bill was an attempt to extend protection to areas above the mean high tide mark. Both these objectives would be

accomplished by using a vegetative definition, i.e., the bill lists 14 plants which grow only in wetlands areas; if any of these plants are present in an area, then it would come under the bill's protective clauses.

The Doar-Waddell compromise bill uses the same definition presently used by the Charleston District Corps of Engineers. As pointed out in previous issues of *Osceola*, the Charleston District is currently involved in a dispute with the U.S. Department of Justice which feels that the Charleston Corps' jurisdictional determinants are not in line with those of other Corps districts and have thereby permitted uncontrolled development in South Carolina tidal areas even though similar areas in other districts are under federal control.

Doar admitted this week that his compromise bill is weak. "It probably has very little merit," he said, "but I felt we needed to get something passed, and this bill is the only piece of legislation which Gressette and Stevens would let out of the Judiciary Committee. The bill does strengthen state enforcement provisions regarding wetland areas."

Doar added, however, that even though the bill was weak, its chances of passage during the few remaining weeks of this session were only fair.

Blackwelder disputed Doar's claim that the watered-down bill is

better than no bill at all. "We would prefer the bill die in the Senate," he said. "If it does pass, it will have two negative effects. First, it will be even more difficult to pass a bill with real teeth in it next session, and second, it will give the public the impression that the General Assembly has acted positively in the area of tidelands protection, which is simply not the case."

The Army & the draft

It was back on September of 1973 that *Osceola* examined the success of the then relatively new Volunteer Army. It appeared from all the material and information we could glean from Ft. Jackson recruiting officials that the size of the Volunteer Army was falling far below projections.

Most observers concluded that the low number of recruits was due to the bad image the Army had suffered as a result of Vietnam, but the current edition of *The Atlantic Monthly* contains an article suggesting that the Army intentionally put on a bad showing. Their motive, the magazine claims, was to force Congress into reimplementing the draft.

The article cites several items to substantiate their theory. The

(Continued on page four)

PAID POLITICAL ADVERTISEMENT

Where is Barrett Noel Nevard?

On April 23, 1972 Barrett Nevard was arrested in Richland County for possession of drugs with intent to distribute. He was released on a \$10,000 bond soon after his arrest. He was supposed to appear before the June term of Richland County General Sessions Court, but he never showed up; he jumped his bond and skipped town.

Since Barrett Nevard failed to show up for his trial his bond should have been forfeited to the state. The solicitor should have taken the necessary legal steps to collect the money, but Solicitor John Foard did no such thing; the \$10,000 bond hasn't been collected and Nevard is still at large.

John Foard has failed to collect over \$3 million of forfeited bonds in Richland County in the past two years. That's enough money to cover part of the cost of a new court house or more police officers or numerous other much-needed improvements in this county. Three million dollars, it's a lot of money to most of us, but John Foard apparently couldn't care less.

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Cheap Shots

(Continued from page three)

article cites several items to substantiate their theory:

"In June, 1973, the Army chose to move its recruiting command from Washington, D.C., to Chicago. June is the very month when the Army normally expects to recruit its greatest number of high school graduates, and it happens to have been the month when the volunteer force officially came into being. Naturally, the shift in location threw the recruiting command's communications and coordination out of step.

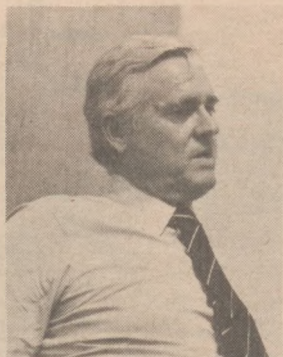
"Until Assistant Secretary of Defense for Manpower William Brehm ended the practice, the Army routinely tacked onto the next month's goal the number of men by which it missed its recruiting goal during the month

just ending, thereby systematically inflating the monthly recruiting failure -- on paper, anyway.

"The Army had 6,500 recruiters in the field in July, 1972, when the draft was still in effect. By September, 1973 -- nine months after the draft ended -- the Army had reduced its on-station recruiting force by almost 18 percent at the recommendation of the Army's audit agency. The Army later claimed that this reduction was an innocent error in managerial judgment."

Who's giving what to whom...

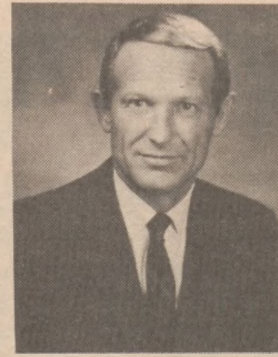
Beyond all the public talk of which politicians are seeking



Hollings

support for whom lies the real story of who's financing which politicians. The S.C. Secretary of State just received the latest batch of campaign contributions reports and there are some interesting tidbits.

In the wake of the Spiro Agnew-Dale Anderson confessions and convictions and the questions raised on the local scene concerning the cozy relationships between architects and state officials, the generous political contributions by some architects continue. In April, 1, Osceola published a story detailing this coziness and included documentation of campaign contributions in 1972 and 1973 to the S.C. Democratic Party from several architects who had been receiving the lion's share of state architectural business. And in 1974



Spence

their generosity continues.

William Lyles (president of Lyles, Bisset, Carlisle and Wolff, the firm which between 1970 and 1974 received \$42 million in state contracts out of a total of \$195 million) recently gave the S.C. Democratic Party \$1,000. His partner, Louis Wolff, gave the party another \$500. William Geiger, whose architectural firm is second in state contracts received, gave the Democrats \$1,000. Sidney Stubbs and Frank Lucas of the firm Lucas, Stubbs, and Long Associates, Ltd., gave the party \$500 each. Wilbur Smith, president of Wilbur Smith and Associates, gave \$500. And a newcomer to the contribution rolls, William Bashor, Jr., of Hickory, Allen, and Bashor, gave \$500.

The utilities continued their charitable efforts at keeping Democracy alive in South Carolina. Arthur Williams, Jr., president of S.C. Electric and Gas, contributed \$1,000 to the Democrats. Carl Horn, Jr., a resident of Charlotte, N.C., manifested an unselfish interest in South Carolina politics with his \$500 contribution to the

Democratic Party. Horn is president of Duke Power Company.

Sen. Hollings' practically uncontested efforts to keep his U.S. Senate seat has generated enough funds to keep his campaign machine well oiled. The Hollings Appreciation Dinner Committee recently turned over \$79,000 to the Hollings Citizens Committee. Some of that money came from tickets to last spring's Columbia dinner. According to official campaign reports, only \$11,630 out of a total of \$25,300 apparently raised at the dinner was itemized. Most of the tickets were bought in sets of two for \$110, but a few contributions were more liberal. Marvin McCrory of McCrory-Sumwalt Construction Company spent \$1,100 of tickets. Keith Belser, president of the Belser Company, contributed \$1,100 "in kind, value of aircraft flying time used."

Hollings also received \$500 from a committee called the "Non-Partisan Political Group." According to the committee's own report, it is made up of 27 executives of General Electric Company, including the chairman of the board, three vice chairmen of the board, five senior vice presidents, and twelve vice presidents.

Floyd Spence filed probably the most curious report of any candidate. He reported \$29,244 in (Continued on page five)

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Richland County health care...

(continued from page one)

to determine those qualifying for assistance. (Determining who is indigent is another problem Health Department officials face.) Hospital officials claim that the maximum economic level for families that is used to determine indigency is too high, and thus many families that need free medical service can't get it. Gwendolyn Shaw, director of the Richland County Indigent Service, says that she is the first to agree. But she also points out that Richland County's program is

one of the most liberal in the nation, allowing medical expenses and child care costs to be deducted from the net income. For a family of four, the net income level is \$65 a week, or less than \$3,400 a year. Just because the indigency program is "liberal," though, Mrs. Shaw stresses, "doesn't mean that it's adequate."

Services are technically not free except to those lucky enough to be classed as indigent. A charge of \$8 is levied per visit, not including lab fees or medication. But, according to assistant director of nursing

Carol Nettles, persons who are not determined to be indigent but cannot pay are not forced to. Such persons are asked to pay what they can, she explained.

The ambulatory care center has only one full-time doctor. He is assisted in tending to the heavy caseload—last year 22,000 people visited the clinic—by residents who are being trained in their areas of specialty. There is also a registered nurse at the head of each clinic within the center.

The prenatal clinic is especially burdened with a backlog of cases, and as such expectant mothers sometimes must wait a month or two for an appointment. Since many expectant mothers don't have their pregnancies confirmed until one or two months after conception, this means that they may not receive proper care in the early months of pregnancy.

While the ambulatory center is concerned with "primary health care"—bureaucratic talk for treating the sick—the Richland County Health Department considers its role to be preventive care and education.

The Health Department center on Gregg Street is much like the ambulatory center in physical appearance—rather drab and badly in need of more space. To help cope with the lack of room the Health Department has made separate entrances for certain clinics. Visitors here also tell of long lines of people waiting for



services.

The Health Department center sees a variety of patients from all income levels who come in for immunizations. State legislators,

for example, can be seen getting shots there before going abroad. (A fee of \$5 is charged for an immunization certificate.)

(continued on page six)

Cheap Shots

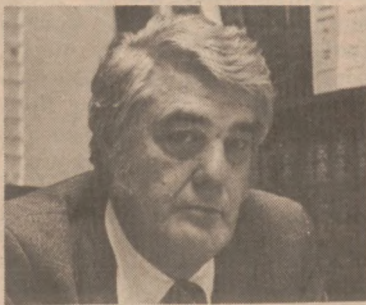
(Continued from page four)

contributions during the period between March 1 and May 31, 1974. Of that total, only \$4,050 was itemized; the remaining \$25,194 was listed as "unitemized." According to officials at the State Elections Commission, only contributions of \$10 or less are allowed to be listed as "unitemized."

That would mean that a minimum of 2,500 people would have had to contribute to Spence's campaign. With contributions of that size pouring in, perhaps we've found the root cause of the nation's penny shortage.

John Foard moonlights

John Foard, solicitor for Richland and Kershaw counties,



Foard

apparently isn't too overworked—at least, not too busy to take a job lobbying in the legislature. With all the complaining about backlogs of cases and inadequate facilities, Foard still has time to be a lobbyist for the S.C. Cemetery Association.

According to documents filed in the S.C. Secretary of State's office, Foard has been employed by the Association since February of this year to lobby on House Bill 1357, "To regulate the cemetery business."

Of course, since Foard has six assistant solicitors, perhaps he's got some time on his hands now and would like to pick up a few coins for a rainy day.

More fun at the State House



Edwards

During the Senate budget debate last week, gubernatorial candidate Sen. James B. Edwards (R-Charleston) took the podium to speak against a \$100,000 cut in a \$200,000 appropriation for the state's student aid office. Before he began speaking, Edwards was informed by Finance Committee chairman Sen. Rembert Dennis that only \$100,000 was requested and that the funding was for office operations, not for grants to students.

Edwards remained undaunted and proceeded to make a five-minute speech pleading for underprivileged students, quality education, etc. The tolerant senators simply ignored him and continued reading their

newspapers, making deals, and exchanging eye signals with lobbyists. Edwards finally moved to reinstate the \$200,000 allocation "for the sake of our state's needy students." Dennis once again quietly explained that the appropriation had nothing to do with student loans or tuition grants.

"Well, in that case, I withdraw my amendment," the Republican gubernatorial "hopeful" muttered and he meekly retired to his rear chamber seat, only to leave a short time later with several of his campaign aides just before a key roll call vote on appropriations for the second medical school.

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Health care...

(continued from page five)

But the bulk of other programs, like prenatal care, pediatric clinics, and planned parenthood instruction are patronized largely by the poor.

Most of the services are free, although there is a fee for some; two dollars is charged for searching out a copy of a birth or death certificate, for instance. Yet there remains a stigma about utilizing public services, especially free ones.

Betty Foster, the department's health educator, said that unfortunately most people feel that "if something is free, there must be something wrong with it." She explained that most of the fees charged go only toward clerical work and to pay for the time of the workers involved. (One little known, but not hidden fact is that doctors obtain vaccines at no cost from the Health Department but nevertheless charge their patients for the immunizations.)

The Health Department does offer some treatment, especially for diseases such as tuberculosis and venereal disease. But Mrs. Foster indicated that the department's thrust is aimed at health education -- trying to teach people good health habits and prevents illnesses, rather than cure them.

Another concern of the Gregg Street center is environmental health. The Health Department in this respect is responsible for inspecting restaurants in the county, and inspecting mobile home parks for proper disposal of solid waste and sewage, and for insect and rat control.

Although basically a Monday through Friday, 8:45 a.m. to 5 p.m. operation, the Health Department now has some night clinics to meet the needs of people who can't get to the center during the day. These night clinics are being publicized on local radio stations. And a relatively new program makes use of a community health assistant, who works closely with social agencies and the county's medically indigent to determine the needs of specific people and families.

The department has two full-time doctors -- one who is primarily a health administrator and one who mainly is responsible

for the VD clinic. But they also treat other patients. "I see anybody who comes in who needs care," says Dr. Albert Pugh. The Health Department relies on the help of doctors in the community to man the other clinics. These doctors are paid a token fee for their aid.

One of the biggest problems with both centers is their poor inaccessibility to patients. The county Health Department operates clinics in some outlying areas, but these are only open a few times a month. A minibus donated by a local church group provides transportation for a very few people, and a few more receive home health service, though only at the request of a doctor. The only transportation provided to the ambulatory care center is by the Midlands Community Action Agency, but demand for the service is greater than the agency can cope with.

So most of the county's citizens who use the clinics must rely on their own modes of transportation or on what little public transportation there is. For ill persons, this is more inconvenient and dangerous than it might otherwise be. David A. Fulton, director of fiscal affairs for Richland Memorial Hospital, admits that this is one of the centers' problems and he acknowledges that sometimes people in the city, especially the elderly, have problems with transportation.

The solution, of course, would be to either bring the clinics to the patients or the patients to the clinics. Eastover, a community of 12,000 people 20 miles east of Columbia, is typical of the isolated communities in the county that are plagued by health care problems. There are no doctors and there is no ambulance service in the community; so the residents depend on Columbia for their medical care. This puts an added strain on the urban facilities.

Another drawback of the clinic setup is the impersonality that inevitably occurs where there are so many different doctors and nurses, and where the employee turnover rate is relatively high. Not being sure you'll see the same doctor from visit to visit doesn't help, either medically or psychologically. For example, unless an expectant mother asks to see a specific doctor, she will see whoever is on duty at the time; and she may have never seen the doctor who delivers her baby until the birth is taking place. (This is true of all prenatal patients at the Health Department. Community doctors



A young patient at the Health Department receives vaccine.

hold the clinics but residents at Richland Memorial Hospital deliver the babies.)

Prenatal care is one service that is duplicated by the ambulatory center and the Health Department. Dr. Robert F. Goldie, director of the Health Department, says both agencies are in the process of consolidating the clinics, but he also admits that they have been trying without complete success to do so for a couple of years. Although both centers have family planning programs, the one at the ambulatory center is sponsored by a volunteer agency. Likewise, both centers have dental clinics, but the one at the ambulatory center is operated by the United Fund for Children.

In Goldie's opinion, the department's main problems are the lack of adequate facilities and enough staff to operate them well. "There is always a lag," he contends. "We're behind and cannot meet all the demand, especially in the areas of family planning and prenatal care. I need more staff, more nurses, more space."

"To have a better Health Department," Goldie said, "you would have to impress (county) officials enough to put more money into it." Yet, according to the director, county officials may give the Health Department an undeservedly low priority because they get relatively few complaints about the department. Some of the officials seem to feel that because the health care system "is for the poor" and "they are not yelling" about it, the present system must be adequate, Goldie claimed.

Goldie feels it would be far better in the long run if health services were combined in a human

services building that also included the departments of social services, rehabilitation, public health and mental health. This centralization of services would provide for more efficient output of services and for better coordination between the agencies. Goldie said this idea is being put to use in several states, but he added that there are still mixed feelings about it in South Carolina.

Last year Richland County spent well over \$1 million for health services; this year the proposed budget indicates about \$2 million to be spent on health care out of a total budget of \$6 million.

County administrator Robert G. Mauney said the increase is because "pinned-up demands are now being felt by the county. There are greater demands for health care, and I believe there will ultimately be total health care by the government." Mauney said people are demanding public facilities because of the cost of medical care and other factors. He also indicated that he does not personally favor the government taking over health care. He questioned whether government can do it effectively, and said he doesn't feel the government is historically equipped to deal with it.

A spokesman for the Central Midlands Regional Planning Council, which is doing a study of health services in the midlands area, said that comparatively Richland County is getting more health service than most areas of the state but that the quality of this service is hard to determine.

Richland County's Health Department has a space problem, according to the spokesman, and the ambulatory center a manpower

shortage. He said the ambulatory center also needed longer hours to reach more people, and that longer hours might also help alleviate some of the problems in the emergency room at Richland Memorial Hospital. (Hospital officials explained that many people who cannot contact a doctor during the night and evenings are forced to use the emergency room of the hospital instead.)

Another area of needed improvement seen by the Planning Council is in home health services. This geographic area has met only 20.3 percent of its needs in home health care, the council found. The spokesman said that social agencies have reported receiving frequent calls from people unable to obtain this service.

Some of the duplication of services in the county comes in programs operated by social agencies. The Planning Council spokesman said that while there is some overlap of services, there is no good way of evaluating these programs since many are aimed at different groups in the county. Fulton also sees this as a problem, claiming "there is no place that gets the poor together in this county."

So while there is too much waiting, too little transportation, not enough clinics in outlying areas, not enough space and too little manpower, these centers are the only places to go for the many seeking public health care in Richland County. Obviously there has been enough public demand so that health care is taking a higher priority in getting county funds this year. But it is too early to tell whether this concern for people is permanent or merely a bow to a passing political fad.

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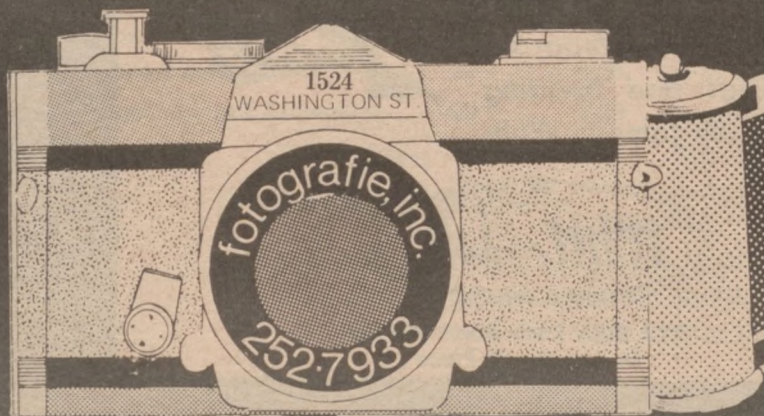


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Cinema/"The Conversation" Exploiting our paranoias

THE CONVERSATION
starring Gene Hackman
formerly at the Miracle

Ever suspected that someone might be bugging your phone? Have you ever felt that the safest place to reveal your deepest secrets was in a moving, shifting, anonymous crowd? If so, you may find that *The Conversation* exploits all your deepest paranoias.

A couple wanders aimlessly through the noontime crowd in San Francisco's Union Square whispering surreptitious endearments and making casual observations, convinced that this is the safest way to insure privacy. They have already checked their clothes for hidden microphones, having been bugged before. They are on the lookout for tails and will be suspicious of accidental bumps by "drunks" for they are aware that this is a standard method of planting a bug. Safe?

No indeed! Harry Caul, "the best bugger on the West Coast," played with remarkable restraint and subtly by Gene Hackman, is picking up their every word clear as a bell. He has one bugger on a nearby roof, equipped with a telescopic microphone that can pick up a conversation at 200 yards simply by aiming it at the victim's mouth. He also has his supplemental strolling "bums" carrying bugs in shopping bags; he has sound trucks with one-way mirror glass, etc., etc. No assignment is too difficult for Harry. Like Bernie Noran, his counterpart on the East Coast and "the man who told Chrysler when Cadillac was getting rid of its fins," Harry can bug anyone for the proper fee. Anywhere. Any time. Feel a little less secure now?

Perhaps that's why Harry is just about the most paranoically secretive person you'll ever see. He guards his privacy even from his mistress, who loves him and whom he loves. Paranoid? Sure, but Harry's got a right to be. Because he knows better than anyone how utterly vulnerable is that fragile commodity which we call our privacy.

In his first film since *The Godfather*, Francis Ford Coppola has made a frighteningly realistic movie that may rank with 1984 and *Brave New World* in its frightening insistence on our lack of privacy, in its revelation of just how much our machines, our corporations, our technology have come to master us.

Coppola, now at work on *The Godfather, Part II*, says he agreed to direct the *Godfathers Two* in order to be able to financially finish and release *The Conversation*. In fact, Harry Caul's surveillance lab in the film is really Coppola's own San Francisco film studio, American Zoetrope. Coppola is not only an accomplished film director. He is also a director of professional opera and live theatre, a producer

(*American Graffiti*), and a movie screenwriter (*Reflections in a Golden Eye*, *The Great Gatsby* and *Patton* for which he won an Oscar). His latest plans are to open a repertory theatre in the fall.

In *The Conversation* Coppola pits human emotions against manmade instruments. Harry Caul, the man who is in apparent control as the "surveillance and security expert," has become dehumanized by his profession. However, having been responsible (?) for three deaths during a previous assignment, he begins to fear for the attractive young lovers whose conversation he so blithely and efficiently taped in the park. Coppola probes Harry's rather contradictory emotions, gradually revealing the human concern that slowly develops in him and Harry's subsequent difficulty in deciding between the social responsibility he feels and the role prescribed by his job.

Though his career is in communications, he is, ironically, virtually unable to communicate with others. And when he does relax his guard, allowing the barriers to be penetrated, when he does permit his sense of humanity to be touched by his "subjects" ("victims"?) and become concerned, personally involved, then, like the viewer, his worst fears about the invasion of his privacy become confirmed.

Coppola says that in this movie he directed his actors as a theatrical director might rather than developing them through the editing process. Ever since Sergei Eisenstein revealed the enormous potential of editing, it has become the most common tool of character development (and development of almost everything else, too, of course). Commenting in an interview in *New Times* on the difference between *The Conversation* and other films including his own, Coppola flatly states, "There's no difference between *The Godfather*, *The*

Exorcist or *American Graffiti*. They are done in the same way: actors are instructed to 'play a role' on an invisible stage in front of cameras, the film is shot in scattered fragments, and their performances don't jell until the editing is done, if then. The routines haven't changed in decades and I'm bored by them. *The Conversation* is an attempt to go beyond this. It was written five years ago, long before Watergate, as a psychological horror film. My plan, was to start a movie with a couple having a conversation in a public square, and show that they are being recorded. But then, instead of going with them, I decided to go with the man who recorded it and examine him. I thought I was writing a film about privacy, but I was also making a film about responsibility. I tried to obtain emotions from Gene

Hackman...that would have been passed over if the film had been done in the usual manner of thrillers." Hackman told Coppola that William Friedkin had cut introspective scenes of his from *The French Connection* because they slowed the tempo. "We worked the other way, letting Hackman's character determine the pacing of his scenes. God, it was so much more rewarding than the formula schlock I have to get back to this afternoon." (*The Godfather, Part II*.)

Fragments of the initial sequence with the couple in the park are repeated some eight times in the film and we gain insights along with Harry as he tunes in first this microphone, then that one, until finally the complete conversation is revealed and is repeated again and again.

Film buffs may find Coppola's camera work some of the most interesting of any recent film. The camera remains stationary in Harry's room while he wanders in and out of the frame -- which is itself as casually and selectively artful as a Flemish still life. Then, after remaining fixed for a few minutes: after Harry has finally moved away, the camera slowly, eerily pans across the room to again zero in on Harry in his new location. In fact, the camera is itself like a "surveillance and security technician" bugging the bugger. The joggling hand-held cameras of the bugging operation suggest almost documentary authenticity (as hand-held camera shots are usually meant to do) and, like the dream sequence, contrasts with the simple, almost classical restraints of the camera during the rest of the film.

It is this sort of control that demonstrated how highly suggestive the mere movement of a camera can be. Though letting Hackman's gradual development set the pace seems to slow it considerably during the first half of the film, there is a slam-bang ending that is even more shocking because of the deliberately slow and painstaking development of Harry's suspicions and involvement early on.

The dialogue seems casual yet each remark is carefully chosen to lend depth to the viewer's understanding of the characters, their moral perceptions and their society. The same is true of the action. For example, as two girls lip-smackingly put on their makeup in the two-way mirror of Harry's truck, a photographer snaps them and they thereby become the unwitting subjects of erotic photos. It probably won't make you shudder every time you look in the mirror to put on lipstick a la the shower in *Psycho*, but the implications are very unpleasant, nonetheless. Another time Harry finds himself suddenly alone in an elevator with the girl whom he has bugged and filmed. His

embarrassment and discomfort are almost palpable as he tries to move away but finds there is no place to hide.

Harry has outfitted himself to function as well as anyone can in this unprivate society. He has the key to his girlfriend's apartment but won't even tell where his apartment is. Not even his landlady is allowed to have a duplicate key. He calls his girl if she's lucky, but won't even admit to her that he's got a phone. In fact, he eventually chooses to leave her rather than let her penetrate his barrier of secrecy. He's certain that taking the Lord's name in vain or stealing a newspaper is a sin but he's not so sure about bugging people. "I was in no way responsible" he repeats insistently to his priest. Though refusal to accept responsibility for one's actions has been publicly frowned on at least since Nuremberg, people continue to insist that intentional ignorance exonerates their guilt: our My Lais and Watergates keep popping up. Indeed, Harry Caul's is the double-standard sort of morality from which Watergate was born. While his privacy is as invulnerable as he can make it, his job is to break through the privacy of others and for many years he has done it efficiently, viewing it as any other job while steadily perfecting his techniques and machines. Yet until he bugs "the Conversation" he has apparently felt little responsibility for his actions. He has simply worked for a fee and remained a guiltless technician.

One of the most amazing facts about *The Conversation* is that it was conceived six years ago, long before Watergate proved Coppola's

frightful imaginary prophecy to be a rather grim reality. Gene Hackman bears an uncanny resemblance to James McCord, that famous professional bugger who developed belated twinges of conscience -- and their histories of earlier government work (CIA etc.) also have some similarities. Furthermore, the "boyishly handsome" young man who is bugged looks like he could have shared an office with John Dean or Egil Krogh earnest, clean-cut, the innocent pawn of a technology that is almost beyond responsible, humane control.

The Conversation, perhaps more than any other film on today's movie screens is very painfully and shockingly relevant. Not only that, the acting is first-rate on all fronts and the director proves himself a true master of his profession. I cannot recommend *The Conversation* highly enough. In fact, I urge you to go. Though *The Conversation* will have left the Miracle Theater by the time you read this, hopefully some theatre owner will see his civic and cultural duty and bring it back in order to give Columbians another chance at it. I certainly hope so, for it must be one of the most timely, frightening and well-made films of the year.

--Jerry McAninch

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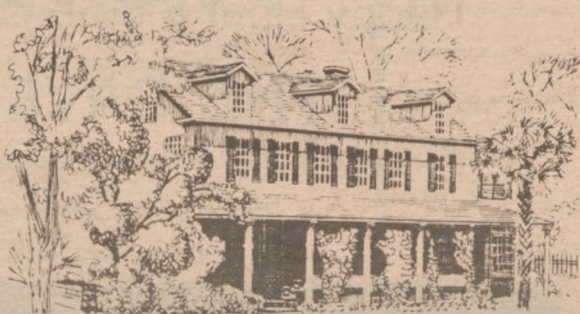
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Theatre/"Babes In Arms" A rare treat

BABES IN ARMS
at Workshop Theatre
thru July 6

I wasn't expecting too much from the first summer production at Workshop Theatre, a thirties musical called *Babes in Arms*. A quick plot summary may explain why: a group of young singers and dancers working in a fifth-rate theatre on Cape Cod want to do their own thing, but their miserly boss refuses to give them the chance. So, they plot and scheme and sing and dance until they wind up with a Broadway stage beneath their feet.

That sounds like a lot of old musicals, both stage and movie types. The plot is a cliché, but Richard Rogers' sophisticated songs and Lorenz Hart's screwball sense of comedy transforms it into something else entirely. An omnipotent narrator probes the psyches of these young people, letting us know quickly that what's happening on stage may be more meaningful than we at first

expected. Instead of mere fluff and nostalgia, the audience gets and evening full of music, dance, comedy, and "plastic" theatre in what may be Workshop's best stage "experiment" in a good while.

Director Jim E. Quick has put the rather small Workshop stage to its ultimate test--pleasingly filling it with 18 singers and dancers, and three rather hissable villains (they're the ones not wearing tap-dancing shoes). He quite ingeniously moves his huge cast through their fun and games, superbly enhanced by Ginny Hunt-Hiers' choreography. The chorus lines aren't always straight, (thank goodness!), and some of the verbal comedy is lost, but the physical production is quite a wonder to watch.

Adding to the pleasure of the play's pattern of action are the fine songs which somehow become better in context. Judy Garland starred in the film version of the play, so many of them are quite well known--"My Funny Valentine," "Where or When," "The Lady is A Tramp," "Johnny One-Note," and "I Wish I Were in Love Again." Musical director Kay Holley has worked the singers into a fine pitch, and the music and perfectly timed sound effects performed by Ms. Holley on piano, Earle Davis handling the percussion, and Mike Clyburn on bass, become smoothly enticing, surging and comical. Technically, the show cannot be faulted. John Whitehead's costumes beautifully reflect the thirties era without looking stale or dated. Danny Reeves' lighting patterns capture the spectacle as well as the many moods presented. The sets are simple but fanciful--its stylization blending well with Quick's own stylized direction.

A myriad of subplots keeps the action moving at a smooth and enjoyable rate. Basically, *Babes in Arms* is a series of musical and comic sketches shaped into just a

hint of an overall plot. It's full of love triangles, squabbings, absurd conversations, and even acts of rebellion. Though a *deus ex machina* (a "god" with all the answers) must ultimately save our young heroes, Hart's superb construction turns it all into a rather literate undertaking. Besides, it's such a reassuring fantasy.

The acting is generally good. Obviously, some of the cast members are primarily actors, others are singers, others are dancers. All are competent in all three areas, but some irregularity ensues. Top acting honors must go to Randall Browning and Lynn Wall as warring "lovers", Benny Bartley as Lee Calhoun, "one of

those angry young Southern writers", Susan-Lynn Johns as the lady who is the tramp, Franklin Dukes and Pamela Rogers as the hero-heroine and Bette Jamison as Jennifer Owen, the vampish child star.

Browning and Wall produce a tremendous hit with their duet of "I Wish I Were in Love Again," shrewdly playing it for all the absurdity they can. Rogers' solo of "My Funny Valentine" and Johns' swinging "Lady Is a Tramp" also easily stop the show. The big finale--a full-stage production number of "Johnny One-Note"--is simply dazzling with the full cast bursting forth in song and dance. The often sung title song is a clear plea for change and revolution--a

savage attack on the boss's false art.

Musical comedy is a particularly American form of entertainment. Some critics would deny it the stature of art even though all classical drama--comedy and tragedy--contained song and dance. *Babes in Arms* may not be "art", but it is first-rate entertainment--a refreshing evening for the entire family. Its story is about a dream-come-true. Instead of rhetoric and high drama, though we get action. We see how this is achieved instead of hearing how. Its fantasy reconfirms our dreams--instead of smothering them with arguments--and makes going to the theatre a rare treat.

Mike Smith

Music/Slade, 10cc, Montrose Slade bombs again

Slade, 10 CC, and Montrose in concert at the Charleston Municipal Auditorium June 18

(Editors' note: Tim Driggers wrote the following review of Slade, and Dan Harmon was responsible for the rest.)

"Cum on, feel the noise," yelled Noddy Holder at the sparse crowd that had gathered in Charleston's Municipal Auditorium to hear Slade Tuesday evening. Feel the music, they did. Playing at an unbelievable decibel level, Slade unleashed a tidal wave of sound which lashed at the collective ears of the audience and sent shock waves that must have reached the very foundations of the Battery. Remarkably, both ears and Battery survived the onslaught, apparently.

It's not that loudness is an undesired element, for that's the only way Slade's music can and should be played. But loudness to

the point of distortion ruins the effect which is to be conveyed. Slade projects a "good time band" image; it is a group resembling a quartet of cheerleaders urging fans into a state of pandemonium and hysteria. Between each number Holder, the lead vocalist, entreats the audience to "rip it up" and "tear this house down." Unfortunately, this type of approach has not fared well for Slade in the U.S., and it didn't Tuesday. This type of approach has not fared well for Slade in the U.S., and it didn't Tuesday. The small crowd--about 2,000 people--was indicative of this lack of success.

Like Marc Bolan and The Move, Slade has enjoyed tremendous popularity in their native England but have bombed in their appearances in the U.S. A couple years ago, many were predicting that Slade would be the next super-group, and there was just cause for that opinion. In an era of heavy-metal droning, Slade opted

opted for a refreshing approach devoid of the pretentiousness of the lack Sabbath, et al. Lengthy songs featuring endless, aimless guitar riffing were discarded in favor of compact numbers, relatively short (about three minutes usually) that were heavy on melody and harmony. Where musicians such as Clapton and Beck appeared aloof and distant, Slade erected no such barrier between themselves and their audience. The stodginess and inflexibility of many English rock stars contrasted sharply to the enthusiasm generated by Slade. Under the guidance of ex-Animal and Hendrix braintruster Chas Chandler, the rock world appeared ripe for Slade's conquering.

Today Slade is a band on the slide. They have changed record labels and mellowed their sound (though certainly not their volume), but the indifference of American audiences remains. The

(continued on page nine)

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Joyce looks back

by Robert McMillan

Former University of South Carolina All-American basketball player Kevin Joyce is in town this summer, working a little with Frank McGuire's Basketball School and in general hanging around with friends and having a good time. After a lot of hard work I finally tracked him down. We talked about his rookie season with the Indiana Pacers of the American Basketball Association and assorted other topics.

"Your rookie year is going to be strange," said Joyce. "It's a big change from college. The pro game is a lot more physical, which I personally like. But it is crazy to get down on yourself. You aren't playing as well as you think you should be. I got close to All-ABA guard Donnie Freeman. He showed me the ropes. When we were both down he always tried to help me. I would have liked to have played more. I thought I should have. Coach (Bob) Leonard did too. But Indiana had five guards and you can't make it with that. We were going to get rid of a few but the deals fell through. Donnie Freeman wanted to be traded mid-year so it looks like he will be in San Antonio next year. Don Buse is a great guard. He'll give the ball up and plays the good defense. So I'm looking forward to playing with him next year."

Joyce arrived on the Indiana scene after a rather lengthy holdout, an unusual tactic for a rookie, but one he feels did him a world of good nonetheless.

"I got 23 points in the third game I played in so I think that proved I didn't need the rookie camp. When I signed I knew that the ownership could use my missing the rookie camp against me and I sort of expected it. The other players think a rookie should pay his dues and after all it is their livelihood they are playing for. I liked Coach Leonard. He's a good coach. But I would have liked to have played more."

Indiana lost the seventh game to Utah for the Western Division title



Photos by Robert Jenkins

"Tom Boswell is fantastic. He can handle it (the ball), shoot, play defense, likes to practice. Boswell is sure to make it in the pros..."

of the ABA, after coming back from a 3-0 deficit in games to tie the series at 3-3. Joyce said, "In the last game of the playoffs we had everything going for us -- momentum, three wins in a row, everything. Then Utah bombed us. Jimmie Jones and Ron Boone were great. All the players expected to win. They told me all year that Indiana has a habit of winning in the playoffs. I mean they had won three straight ABA championships, so what could I say. Winning is what counts. Indiana is ready to go big time. The new Downtown Sports arena will seat 17,000 people. We are getting pro hockey, maybe even football. But I don't think the fans are going to put up with the players waiting for the playoffs before they start going. They know what is going on now. Maybe losing helped us."

I asked Joyce why he chose the ABA over the NBA's Golden State Warriors. "San Francisco wouldn't give me a no-cut contract. I felt like a first round draft pick should get one. You never know what will happen that first year. The Warriors asked me, what could they tell an established star like Nate Thurmond if they were giving me, a rookie, a no-cut contract. I told them that wasn't my problem. I read where Al Attles (the Golden State coach) said after the Warriors

had missed the playoffs that they had made a few mistakes. And the first was not signing me. I got a two-year no-cut contract from Indiana. Next year I'll be free to negotiate so maybe I'll go with the NBA. But I feel the ABA is getting the better young players -- especially guards. Players like Ted McClain, Ralph Simpson, Brian Taylor, John Roche. The NBA is missing out. They're not getting the youth. The New York Knicks are a good example."

Moving from the pro scene I got Kevin to review some aspects of his career at South Carolina. Joyce said his greatest thrill was beating Lee Dedmond, the 6-11 North Carolina center, on the tip in the finals of the 1971 ACC Championship game, a play which enabled the Gamecocks to win 52-51. "In high school I played center for Archbishop Malloy with Bryan Adrian and Brian Winters. We won the New York Championship against Power Memorial when they had Len Elmore, Ed Searcy and Jap Trimble. And I jumped center. So I had to learn how. I went to the line against Dedmond thinking if I skied I could get it. I pushed off a little against him. Some people claim I didn't but I swear I tipped it. Then Tom just put it in."

Another thrill Joyce talked about was the Indiana game his

senior year. USC upset highly-ranked Indiana, a team that went on to the final four of the NCAA championships. "If I'm hot I'm going to keep shooting. And I knew I was hot. It was one of those nights I could have flicked it in off my ear. We were so far behind I knew it was the only way we could get back in it."

When Joyce arrived at USC, there were stories about disagreements between he and All-American John Roche (two years ahead of Joyce). Some of the stories held that the two fought in practice and sometimes elsewhere. But Joyce denies it. "John and I really got along pretty well. I mean, we really went at it on the court. He wasn't going to take anything off me and I wasn't going to take anything off of him. You know a lot of stuff that was written about John is just stories. He is a joker and puts out a lot of things. He told a reporter one time that Bobby Cremins' neighborhood was so tough that Bobby had to fight his way home everyday. Bobby didn't know what was going on. It was all just fun."

Joyce criticized some of the collegiate rules, administered by the NCAA. "Some of the rules are ridiculous. They tell you that you can't play in a summer league. I mean it's unconstitutional. They won't let you do what you want to do. All your trying to do is improve your game. You know the NCAA probably investigates Frank McGuire every year. He can't let the alumni near his recruits. Guys on the team go out with the recruits, not alumni. Every team in the country could be nailed for breaking NCAA rules. All of them do it. Giving a kid a dollar is against the rules."

Joyce also criticized the Amateur Athletic Union for some of its actions. "The AAU is bad too. They and the NCAA have been feuding for years. I don't know what for. I know that it has hurt USA international competition. You have to have a representative of AAU on the team. And a lot of

times the best talent just doesn't play."

Joyce was on the international team which lost the Olympic gold medal in Munich to the Russians, the first time in history the U.S. had failed to win the basketball title. It was a controversial ending to that game, which still has some U.S. members - including Joyce - still fuming. "I'll never accept the silver medal. As far as I'm concerned we won the gold. The AAU tried to tell me I had to take it but I wouldn't. I know what happened. We won. Just because I don't have the medal as a symbol doesn't mean anything. I'm not into putting trophies and medals in my den for my kids, anyway."

Joyce had news of some of the players who played with him at USC and some who will play next year. "Brian Winters and I played high school ball together. But we never got to play together much here. His sophomore year he didn't play much and his junior year he was sick. Then I was gone but from what I've seen he'll make it in the pros. Ed Peterson (the great free shooter who almost pulled out the fight-marred Marquette game in 1972) has transferred again, from Georgia to Gardner-Webb. I don't know where his head is. He was a great shooter but he couldn't play our kind of basketball at USC. A team could play him defensively without the ball. He just took Marquette by surprise. That was a funny game. We would have won if Tom Riker had not been kicked out (for fighting). He was killing them on the boards and already had nine points."

On Riker, Joyce said, "Tom went to rookie camp (two years ago) way out of shape. The Knicks had all those veterans so he played in the Eastern League. The next year he went to camp in great shape. But I think Red Holtzman held the previous year against him. I think he will be able to make it now in the pros after the work he's put in."

The former Gamecock All-American feels that next season will be a great one for USC. "It may be the best team that Coach McGuire ever had. The frontline will be real strong. Nate Davis has some of the greatest talent I have ever seen. He is a great leaper, he just needs some coaching. Alex English has to work because he isn't that big. That turnaround jumper is not going to make it in the pros. The players are too strong. Alex will probably prove me wrong, though, because he's good. Tom Boswell is fantastic. He can handle it, shoot, play defense, likes to practice. Boswell is sure to make it in the pros. If he could have played last year (for USC) he would have been the second best big man in the country. Next year he might be the best."

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Events/entertainment

(Continued from page twelve)

information write Bob Rowland, S.C. Arts Commission, 1205 Pendleton St. Columbia, S.C. 29201.

A collection of Civil War artifacts including a Palmetto musket made in Columbia in 1852 and a rare Morse carbine are now on display in the University Museum. The museum is located on the corner of Pendleton and Sumter Streets and is open Monday-Friday, 8 a.m. to 4:30 p.m.

An exhibit of South Carolina Newspapers: 1735-1973 is now on display at the South Caroliniana Library on the USC campus. The exhibit features newspapers from across the state and includes the only known issues of "The South Carolina Gazette", dated May 15, 1782.

television

Saturday, June 22

2p.m. Movie. "Taggart" (1965) Dan Duryea and Tony Young star in this tale of the homesteaders vs the hired guns vs the indians vs the ranchers vs good taste. (Channel 25)

2p.m. Baseball. The Cleveland Indians meet the Sox at Boston. (Channel 10)

4p.m. Golf. Lanny Wadkins and J.C. Snead meet in the semifinals of the CBS Golf Championship, taped at Firestone Country Club in Akron Ohio. (Channel 19)

5p.m. Wide World of Sports. The folks at ABC weren't sure but it looks like the Frazier-Jerry Quarry fight. It'll be a pleasure watching the Beaufort Bomber put it to Quarry. (Channel 25)

5p.m. Golf. It's the third round of the American Golf Classic. Live action from Akron, Ohio. (Channel 19)

8p.m. Movie. "The Gold Rush" (1929) Charlie Chaplin and Georgia Hale star in the film classic about the Alaska Gold Rush. Well worth your time. (Channel 35-ETV)

8:30p.m. Coaches All-American Football Game. Yes sreee folks the first football game of the season. Fifty-six NFL and two new WFL rookies are showcased in the 14th annual game at Lubbock, Texas. The real treat though, is having Texas Coach Darrell Royal doing the announcing. (Channel 25)

9p.m. Movie. "I Want To Live" (1958) Susan Hayward won an Oscar for her performance as Barbara Graham, a convicted murderer who was executed in

1955. Well worth viewing. (Channel 10)

10p.m. Special. "The Forgotten War" A documentary look at the final days of WWI's Eastern Front. (Channel 35-ETV)

11p.m. Movie. "Elephant Walk" (1954) Young Liz Taylor and Dana Andrews star in this film epic. Nice scenery. (Channel 19)

11:50p.m. Movie. "The Wages of Fear" (1953) Yves Montand stars in the best film of French Director Georges Clouzot's career. (Channel 10)

Sunday, June 23

Noon. Meet the Press. The U.S. Conference of Mayors is the scene of this MTP: Those expected to be interviewed are New York's Abe Beame and Atlanta's Maynard Jackson, among others. (Channel 10)

1p.m. Tennis. Rod Laver and Cliff Richey meet in the taped first round match of the Tennis Classic at Austin, Texas. (Channel 19)

1p.m. Special. A conversation with religious historian Marty Martin. The subject is the church's role in shaping the future. (Channel 10)

1:30p.m. Issues and Answers. (Channel 25)

2p.m. CBS Sports Spectacular. Drag racing and the National AAU Outdoor Men's Track and Field Championships headline this show. (Channel 19)

2p.m. Movie. "Son of the Sheik" (1926) This is the last film of Rudolph Valentino in his memorable role of the swash-buckling desert lover. (Channel 35-ETV)

2:30p.m. Movie. "Riley's Back in Town" (1965) Michael Parks and Ann Margret star in the story of a Navy veteran's readjustment to small town life. (Channel 25)

4p.m. Golf. The final round of the \$170,000 Golf Classic. (Channel 19)

5p.m. Tennis. John Newcombe and Margaret Court meet Arthur Ashe and Billie Jean King in the mixed doubles finals of the Tennis Classic from Hilton Head. (Channel 25)

5p.m. Special. "The Russian Connection" takes a look at American industrialist Armand Hammer who helped open trade relations between the East and West. Very good. (Channel 10)

8:30p.m. Movie. "The Assassination Bureau" (1969) Diana Rigg and Oliver Reed star in this crime thriller. (Channel 25)

10p.m. Special Edition. Reports on the Panama Canal and Indians. (Channel 10)

10p.m. Firing Line. (Channel 35-ETV)

11:15p.m. The Avengers. (Channel 19)

Monday, June 24

8p.m. Baseball. First the Baseball World of Joe Garagiola which will examine fan's rowdism and then the Phillies meet the Expos at Montreal. (Channel 10)

8p.m. Male Menopause: Pause that Perplexes. A discussion of "the change" as it effects middleaged men. (Channel 35-ETV)

9p.m. Movie. "A Talent for Loving" (1969) Richard Widmark and Cesar Romero star in this spoof on the Old West. (Channel 25)

9p.m. On the Road with Duke Ellington. (1967) A documentary on the Duke which includes him doing many of his old numbers plus a jam-up session with Sachmo Armstrong. Excellent viewing. (Channel 35-ETV)

11p.m. Day at Night. George Plimpton discusses his many careers. (Channel 35-ETV)

11:30p.m. Movie. "Frankenstein" Part One with Susan Strasberg and Robert Foxworth. (Channel 25)

11:30p.m. Movie. "A Walk with Love and Death" (1969) John Houston directed this love story set in the Hundred Year's War. (Channel 19)

1a.m. Tomorrow. Clifford Irving, convicted Hughes' biographer talks with host Tom Snyder. (Channel 10)

Tuesday, June 25

8p.m. Special. Art is the topic and Jackson Pollock and Willem de Kooning are discussed at length by writer-critic May Natalie Tabak. (Channel 35-ETV)

8:30p.m. Movie. "Marilyn" (1963) Rock Hudson narrates this contemplation of Ms. Monroe's movies. It should be worth seeing. (Channel 10)

9p.m. Movie. "Big Rose" (1974) Shelly Winters and Barry Primus star in this made-for-tv film about blackmail. (Channel 19)

11:30p.m. Movie. "Frankenstein" Part II. (Channel 25)

11:30p.m. Movie. "Fever Heat" (1968) Nick Adams stars in this stock car thriller. Humph. (Channel 19)

Wednesday, June 26

8:30p.m. Movie. "The Man Who Could Talk to Kids" Peter Boyle plays the part of a man who helps mixed up kids get their act cleaned up. (Channel 25)

9p.m. Movie. "How to Commit Marriage" (1969) Bob Hope and Jackie Gleason star in this piece of...er...well suffice

it to say that they have a scene where a chimp plays golf. Lots of one-liners also. (Channel 10)

11:30p.m. "The Fat of the Land" William Conrad (Cannon) and other fat people discuss the pros and cons of being fat. (Channel 25)

11:30p.m. Movie. "The D.I." (1957) Jack Webb plays the part of a tough Marine D.I. kicking tail, making men outa boys. Go to bed. (Channel 19)

1a.m. Tomorrow. Dangerous sports is the topic and skier Billy Kidd, among others talks with Tom Snyder. (Channel 10)

Thursday, June 27

8p.m. National Geographic Special. Life in an undersea habitat is examined. Good to watch if you have a color set. (Channel 10)

9p.m. Kung Fu. So maybe you hate this show, but it's the high-point of the week as far as I'm concerned. This one even has Howard Duff in it. (Channel 25)

9p.m. Straight Talk. Senate Majority Leader Mike Mansfield is interviewed by Paul Duke. (Channel 35-ETV)

9p.m. Movie. "Poney Express." (1953) Charlton Heston as Buffalo Bill Cody. (Channel 19)

11:30p.m. Dick Cavett examines the CIA. (Channel 25)

11:30p.m. Johnny Carson has really funny Robert Klein on tonight. (Channel 10)

11:30p.m. Movie. "Odd Man Out" (1947) James Mason gives a bang-up performance as a wounded Irish patriot. The film won the British Academy Award as best picture of 1947. (Channel 19)

1a.m. Tomorrow. Washington Post Watergate reporters Bob Woodward and Carl Bernstein are Tom Snyder's guest. (Channel 10)

Friday, June 28

9p.m. Movie. "Alfred the Great" (1969) David Hemmings and Michael York. (Channel 19)

11:30p.m. Movie. "The Curse of Frankenstein" (1967) Peter Cushing and Christopher Lee star in this horror tale. (Channel 19)

Saturday, June 29

2p.m. Baseball. (Channel 10)

4p.m. CBS Golf. (Channel 19)

9p.m. Movie. "Sweet Charity" Shirley MacLaine and Sammy Davis Jr. star in this movie great. (Channel 10)

Sunday, June 30

12:30p.m. Meet the Press.

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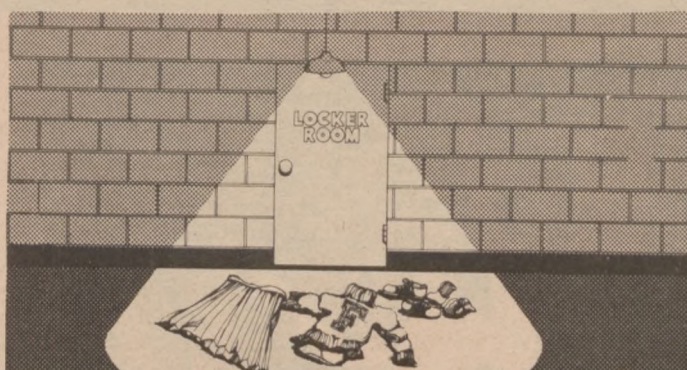
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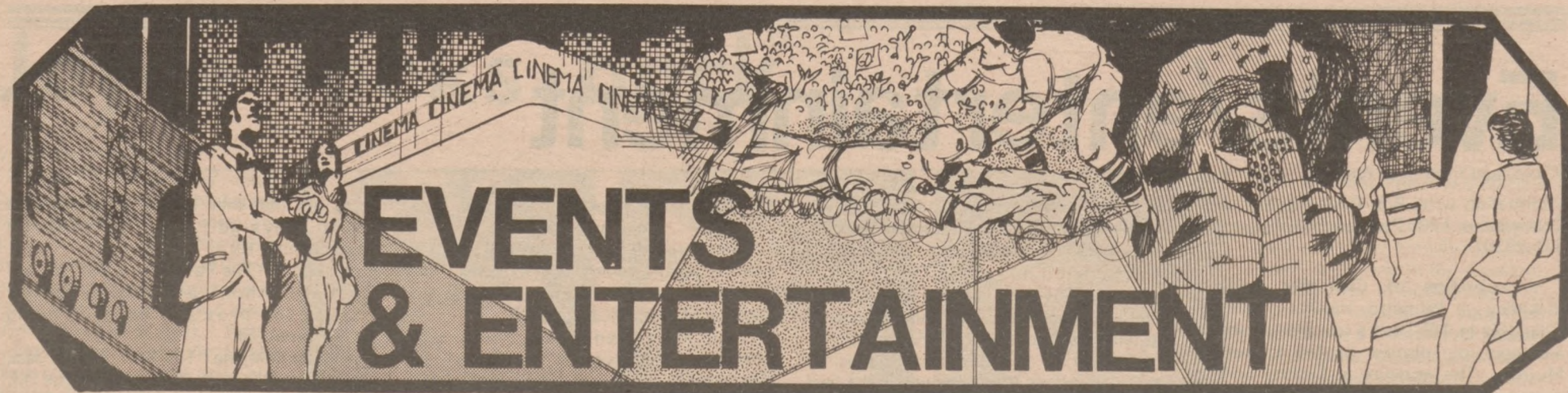
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cinema

If you're thinking about going to a movie, call ahead to verify times and shows. Many area theatres are subject to last minute changes in schedule.

JUNE 21-JUNE 28

ATLANTIC I THEATRE, 3220 Two Notch Road, 786-0790

"The Mack" and "Coffy" combine for a black-buster double feature. Shows at 3:30, 5:15, 6:55, and 8:35pm.

ATLANTIC II THEATRE, 3220 Two Notch Road, 786-0790

"Teenage Cheerleaders" and "Flying"--a couple of adult heavies--are playing for your viewing pleasure. They're both in color and rated X. Shows are continuous from 3:30 with the last show at 9.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Thomasine & Bushrod" The ad says they were driven by love...and bank robbery, well maybe. It's rated PG so there is a minimum of sex but I betcha there's plenty of shootemup. Shows at 1:40, 3:30, 5:20, 7:10, and 9p.m.

CINE-ART THEATRE, 1017 Washington Street, 779-3039

"Sweet Sweetback" and "Savage" are two of the "black" flicks the management is now showing. Both are rated R and shows are continuous from 1p.m.

DUTCH SQUARE NORTH THEATRE, Dutch Square Mall, 798-1100

"The Three Musketeers" has just about everything for entertainment. With Faye Dunaway, Charlton Heston, Michael York, Geraldine Chaplin, Oliver Reed, and Richard Chamberlain. Shows at 1:30, 3:30, 5:30, 7:30 and 9:30.

"Gallant Bess" 11am and 1pm as a summer matinee.

DUTCH SQUARE SOUTH THEATRE,, Dutch Square Mall, 798-1110.

"The Sting" is conning everybody after winning the Oscar this year for best picture. With Robert Shaw, Robert Redford, and Paul Newman. Shows at 2, 4:20, 6:40, and 9 p.m.

FOX THEATRE, 1607 Main Street, 254-5212

"The Groove Tube" This is one film well worth seeing. It's funny, irreverent, satirical and perhaps of the most innovative movies to come down the pike in quite some time. Shows will be at 1:30, 3, 4:30, 6, 7:30, and 9. It costs \$2.40 per person and it's rated X.

GAMECOCK I THEATRE, Parkland Shopping Mall, Cayce, 796-0022

"Jeremiah Johnson" is back, this time being touted as a "classic". The only reason it's classic is that Redford's star is ascending and everyone wants to clean up on him while the iron is hot. It's okay, but nothing to get excited about. Shows at 1, 3, 5, 7, and 9 p.m.

GAMECOCK II THEATRE Parkland Shopping Center, 796-0022

"Dirty Mary and Crazy Larry. Peter Fonda and Susan George romp, stomp and pure T raise hell. Rated PG with shows at 1:40, 3:30, 5:20, 7:10 and 9p.m.

JEFFERSON SQUARE THEATRE Jefferson square, Downtown, 254-6731

First the good news. "Gatsby" is finally

gone. Now the bad news. They've replaced it with "A Touch of Class," which ain't a bad movie, but has already played here at least twice. It stars Glenda Jackson and George Segal and the reason it's back is to pick up some post-Oscar audiences. Rated PG, the shows start at 1:40, 3:30, 5:20, 7:10 and 9.

MIRACLE THEATRE, 1228 Main Street, 256-1050

"Macon County Line" You've seen the TV commercials. It was the summer of 54 and.... Rated R. Shows at 1:30, 3:30, 5:30, 7:30, and 9:30.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Impulse" with William Shatner and Ruth Roman. Rated PG. You'll have to call the theatre for times, they were unable to tell us at press time.

PLAZA III THEATRE, 1323 Main Street, 254-5800

"Ride in a Pink Car" with Glen Corbett. Sort of a "Walking Tall" we're told. Rated PG. Again we were unable to confirm times.

Late Show-Friday and Saturday nights, June 21 & 22, at 10:30p.m. "Don't Look Now" with Julie Christie and Donald Sutherland.

RICHLAND MALL THEATRE, Richland Mall, 782-2228

School's out. If you don't believe it, take a look at this Disney doublebill. "Old Yeller," a boy and his dog story to end them all, and "The Incredible Journey" team starting June 14. Complete showings start at 1:30, 4:30 and 7:30.

CAMPUS FILMS

Grab a student and go to a film at USC's Russell House gratis. Show times are 7 and 9 p.m. Once a week the film costs \$1 per person (Wednesday and Thursday nights), but the remainder of the time it's free.

Sunday, June 23

"All the King's Men" (1949) Broderick Crawford and Mercedes McCambridge star in the adaptation of Robert Penn Warren's Pulitzer Prize winning novel. Crawford and McCambridge both won Oscars.

Monday, June 24

"Dames" (1934) A Busby Berkeley musical with Dick Powell and Joan Blondell. The best of tinsel town.

Tuesday, June 25

"The Entertainer" (1962) Laurence Olivier and Albert Finney star in this drama about an old vaudevillian who tries to wreck the lives of everyone around him.

Wednesday & Thursday, June 25 & 26

"The Night of the Living Dead" with Duane Jones in this horror story about dead people who live off the living. (Remember this one costs a buck)

August 26 at the same hours. The tuition for each course is \$22 per person or \$37 per married couple. For further information call 777-2589.

theatre

Workshop Theatre on Bull Street in Columbia is currently presenting "Babes In Arms," its first production of the summer season. Curtain time is 8:30 each night, with the box office opening at noon each day. Tickets are scaled at \$3.50 for adults or \$2.50 for students. See Mike Smith's review on page eight of this issue for more information about the play.

USC Theatre will present the musical comedy "The Boy Friend" at the Myrtle Beach Convention Center June 25-August 11. The show will run Tuesday through Sunday nights with curtain time at 8:30 p.m. Tickets are \$3.50 per person and may be reserved by calling the theatre box office at 448-3041, if you're headed toward the coast next week or for July 4.

art

An exhibit and print sale with works of artist Ferdinand Roten on USC's Russell House patio from 11am to 6pm on Wednesday, June 26.

specials

Free films for the kids. Including cartoons, etc. At the Russell House Theatre, 10a.m. on Saturday, June 29. (Probably limited to students, faculty or family.)

Bicycle Time Trials sponsored by The Cyclist will be held Sunday June 23 at the Cricket Club on Bluff Road at 2p.m.

The State Bicycle Championship will be held June 30 in Camden.

Happy Hour is from 6p.m. to 9p.m. at The Cave, across from the North 1 Drive-In.

The S.C. Arts Commission is accepting applications for one-year internship in programs funded by the National Endowment for the Arts. For further (Continued on page eleven)

politics

Stump meeting. Compleat with barbecue and the trimmings. All the County Demo candidates will be there, Saturday June 22 11am-2pm at the Eastover Legion Hut. (The barbecue will be two bucks.)

meetings

The Columbia Chapter of the National Organization of Women will meet Tuesday, June 25 at 7:30p.m. at Wesley Memorial United Methodist Church at 2501 Heyward Street. "Women and Credit" will be the topic of discussion. Child care will be provided for half a dollar per child.

classes

A short course on Stock Market Investing will be offered by USC Division of Continuing Education Monday evenings July 1 through August 5 from 7 to 9p.m. Tuition is \$19 per person or \$26 per married couple. For further information call 777-2589.

Short Courses in Folk Guitar taught by Roger Arnett will be offered by the USC Division of Continuing Education this summer.

A basic course will be held Tuesday evenings July 9 through August 27 from 7:30 to 9:30pm and an intermediate course will be held Monday evenings July 8 through



Special

Randall Browning and Susan-Lynn Johns, center, are two of the highlights of Workshop Theatre's current production of "Babes in Arms." The play continues nightly at Workshop, starting at 8:30. See a review of the play of page eight of this issue.